

<<中国传统工艺>>

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前言

The traditional arts and crafts of China have won unique good reputations in the history of the material culture of the various nationalities in the world. Since Zhang Qian (? ——c.14 B.C.) of the Han Dynasty served as an envoy abroad to the Western Regions (a Han Dynasty term for the area west of Yumenguan, including what is now Xinjiang and parts of Central Asia) and the gradual formation of the Silk Route, the traditional arts and crafts of China have been introduced in an unfailing way to the Middle East first via the Central Asia and the Western Asia and then to Europe and the five continents and four oceans. At the time when other nationalities intruded or disorders caused by continuous military operations, Chinese craftsmen in the successive dynasties of past ages could often survive by virtue of one single skill and became emissaries for diffusing the culture of different nationalities.

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内容概要

The heaven has time, the earth has vitality, material has beauty, work has ingenuity. Chinese arts and crafts enjoy a unique reputation in the history of material civilization among various nations in the world. For several thousands of years, people's handicrafts in their development echoed with the rhythm of life working with the rising sun and reposing at sunset. All species of handicrafts in their earliest states are related to usage: always practical, plain and warm, and in possession of a wisdom that adapts to agricultural civilization. Even the high-end handicrafts at the court and among the literati, such unpretentious tradition still remain and reveal a touch of pragmatic trace. All this is associated with the everlasting farming culture of China and her exceptional geographical position; which has left us rich cultural heritage in which wisdom of life and human creation is contained.

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作者简介

Hang Jian, born 1961, Ph.D., professor with Academy of Arts and Design, Tsinghua University, deputy dean. Graduated from Department of Art History, Central Academy of Arts, he was once editor-in-chief of the Decoration Journal; director of Department of Art History, Academy of Arts and Design, Tsinghua University; managing deputy director of Cheung Kong School of Arts and Design, Shantou University; senior visiting scholar to College of Architecture, Art, and Planning, Cornell University, USA. His writings include Yuanxiang ~ Design, Way of Design Basic Problems in Chinese Design, A History of Chinese Technology Aesthetics, The Idea of Craftsmanship, New Figural Art, Art Dimensions, Wisdom of the Body Spiritual Landscape of Contemporary Chinese Oil Paintings, A History of Chinese Technology Aesthetic Ideology, etc. Guo Qiu-hui, born 1979, Doctor of Design Art, graduated from Department of Art History, currently postdoctoral researcher with Academy of Arts and Design, Tsinghua University. Writings include Chinese Arts and Crafts (written jointly), Chasing the Sun's Light and Reflection ~ Deng Wei (compiled jointly).

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章节摘录

During the Qianlong regime in the Qing Dynasty, there was an ordinary lacquerer named Shen Shaoan running a shop by the Shuangpao Bridge. He was engaged mainly in lacquer painting but also in making small commodities like lacquer ware, lacquer bowl, memorial wood tablet, etc.. As his business was slack, Shen Shaoan often went to those imposing dwellings and spacious courtyards of officials and officers or Taoist temples and Buddhist temples to do lacquer painting work. Once when he was working in an ancient temple, he found the wood of the horizontal inscribed board of the temple at the entrance had already rotten but the body inside mounted with lacquered linen was still intact. Shen Shaoan was a man careful enough to get some inspiration from it. He first molded figurines, flowers, birds or utensils with clay and then coated them with lacquered linen or silk fabric layer by layer.

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